

ORDER D, DIS. NO. 375 OF 38/EDN.,
DATED TRIVANDRUM, 16TH MARCH 1938.

**Proceedings of
the Government
of His Highness
the Maha Raja
of Travancore.**

H - 7 .



Frontispiece

Plate 1.



VIEW OF PADMANABHAPURAM PALACE.

Proceedings of the Government of His Highness the Maharaja of Travancore.

Read :—

The Administration Report of the Archaeological Department for the year 1112 M. E. (1936-37 A. D.) forwarded by the Director with his letter No. 73/38, dated the 20th February 1938.

**ORDER D. DIS. NO. 375 OF 38/EDN.,
DATED TRIVANDRUM, 16TH MARCH 1938.**

R E C O R D E D .

2. Twelve inscriptions hitherto not brought to light were collected from South Travancore and deciphered by the Department during the year under review. Six images in stone representing the figures of Viṣṇu, Subrahmaṇya, Gaṇeśa, Nāga &c., were discovered in the Tiruvitāṅkōdu temple in South Travancore. The wood-carving in 45 panels all round the four walls of the Rāma-svāmi temple at Padmanābhapuram belonging to the 18th Century A. D. in the reign of Rāja Mārttānda Varma, the maker of Modern Travancore, and depicting the entire story of Rāmāyana, was examined in detail. They are exquisite works of art, illustrative of the excellence of the ancient artistic traditions of the State. Two mural paintings, one on the walls of the Tiruvāmbādi shrine in the Śrī Padmanābhasvami temple, Trivandrum, belonging to the 14th century A. D. and depicting a music party of women &c., and the other in the Kṛṣṇapuram Palace in Central Travancore, belonging to the 18th century A. D. and representing the Puranic story of Gajendra Mokṣa, were also found out during the year.

3. Some monuments of the neolithic age in the Thengakkal Estate near Vandiperiyār on the High Ranges were excavated. They were found to be cairns containing underground cists made of granite slabs, or prehistoric burial chambers. Some of the cists contained burial urns and others were empty. Trial diggings at Vellimalai near Eraniel brought to light 20 sepulchral urns of which two were unearthed. One of them contained two axes. These relics are supposed to belong to the iron age.

4. A Regulation for the preservation of ancient monuments and objects of archaeological, historical, and artistic interest was passed during the year. Besides the usual maintenance of the

historical monuments such as forts, palaces, tombs &c. special attention was paid to the conservation of the Padmanābhapuram Palace by carrying out the necessary repairs and copying the murals therein.

(By Order)

N. KUNJAN PILLAI,

Chief Secretary to Government.

To

The Director of Archaeology,
 The Superintendent, Government Press.
 The Central Printing Office.
 The Legislative Section.
 The Account Officer.
 The Press Room.



OFFICE OF THE DIRECTOR
OF ARCHAEOLOGY, TRIVANDRUM,
DATED 15TH FEBRUARY, 1938.

From

R. Vasudeva Poduval Esq., B. A.,
Director of Archaeology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

Sir,

I have the honour to submit herewith the Administration Report of the Department of Archaeology in Travancore for the year ending the 32nd Karkatākam 1112 M. S. (1936-37).

General.

Mr. K. Sivaramakrishna Sastry, the Pandit Assistant of the Department, was appointed in the year as Chief Pandit in connection with the work of cataloguing the manuscripts of H. H. The Maharaja's Palace *Granthappura*, and those of the Office of the Curator for the publication of oriental manuscripts (*vide* G. O. R. O. C. No. 1828 /36/Edn., dated 17th April 1937). He was relieved on the afternoon of 18-9-1112 and directed to report himself for duty to the Curator for the Publication of Oriental Manuscripts. In his place, Government were pleased to appoint Vidvan V. R. Parameswaran Pillai, Malayalam Pandit of the Scott Christian High School, Nagereoil (*vide* G. O. D Dis. No. 802 of 37/Edn., dated 12th June 1937) and he took charge on the forenoon of 3-11-1112.

Mr. V. Padmanabha Pillai, Artist Draftsman, availed himself of privilege leave for four months with effect from 1-4-1112, and in continuation sick leave for the rest of the year. Mr. M. Subrahmanyam Pillai was appointed to act in the vacancy (*vide* G. O. D. Dis. No. 1726/36/Edn., dated 5th December 1936).

Mr. D. Srinivasan Potti, the Photographer of the Department, proceeded on combined privilege and sick leave for four months with effect from 3-3-1112. Mr. M. Ramankutti Nair was appointed to act in his place.

Tours.

I spent 76 days in camp and the Pandit Assistant 25. The places visited by us are given in Appendix B. In the course of our explorations during the year, twelve new lithic records and

some important works of ancient art, not hitherto brought to light, were discovered. The inscriptions were copied and deciphered. An attempt was also made towards the examination of the relics of ancient art mentioned above and their identification and study. The work of the year is indicated at some length in the following pages.

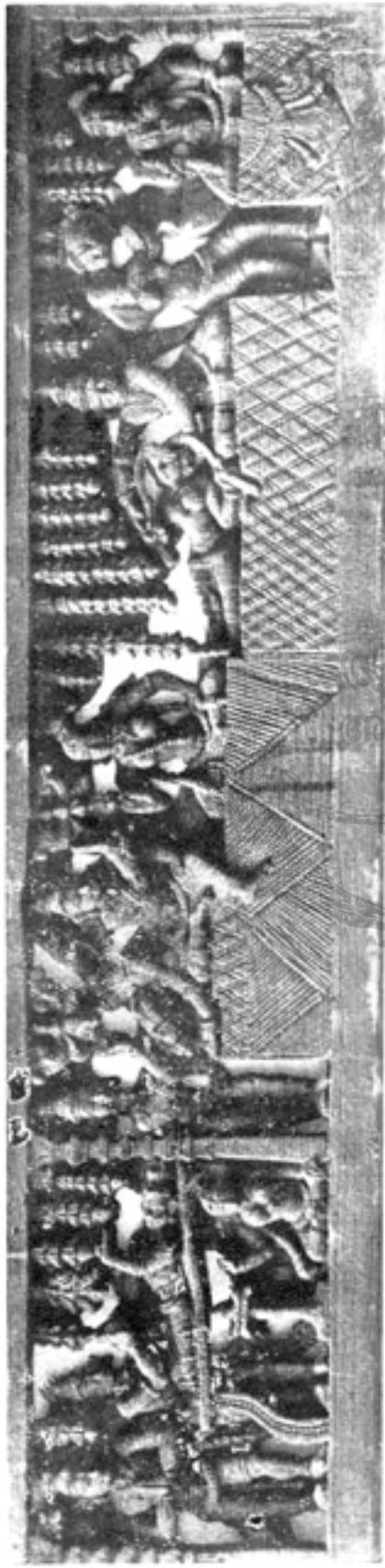
Epigraphy.

Twelve new inscriptions were collected and deciphered in this year under review. The first four were discovered in Agastīśvaram, a village near Cape Comorin, famous for the Agastyaliṅga shrines, believed to have been consecrated by the sage Agastya. In the Kollam year 614 (i. e. A. D. 1439) the village was first colonised under commands of the then ruling King of Travancore, who set apart lands for men of different castes and professions. But at present we find only traces of the original occupation. It is believed that the people of Agastīśvaram migrated subsequently to Kariyamāṇikkapuram, a village near Idalakkudi, and other places. The inscription copied from a slab set up in the salt pans at Vāriyūr, near Cape Comorin, states that the salt pans were given to the God of Agastīśvaram for the merit of King Kulottuṅga Coladeva. The present temple contains two shrines, the northern dedicated to Agastyaliṅgamahādeva, and the southern to Viṣṇu. The Viṣṇu temple has no inscriptions, and judged from its architecture, seems to be a later construction. Of the inscriptions in the Agastyaliṅgamahādeva temple, one is engraved on the west base of the central shrine. It begins with "*Tirumadantaiyum Jayamadantaiyum*" and belongs to the second year of Tribhuvana Cakravartikal Śrī Vallabhadeva. It refers to Munūrruvamangalam, and mentions the officers of the king. The second one runs with the first and is dated in the fourth year of the king. It begins from the middle of the sixth line, and states that while the king was seated in Alakiya Pāndyarājan Madattu Pallikkettu in Tiruppūvanam, near Rājasingakkulam, provision was made for the feeding of fifty persons returning after *snāna* (i. e. bath), in Kanyātīrtha.

The north base of the central shrine contains the third inscription, which is fragmentary and mentions one Sivindiravāsi who made a contribution to the temple on the day of *Tiruvonam* in the month of *Ādi*.

The south base of the central shrine contains the fourth inscription copied in the year. A portion of it has been covered by a flight of steps now not in use. However, on my requisition, the steps were removed, and an estampage of the record was taken. The inscription belongs to the third year (2 plus 1) of Śrī Vallabha-





KIKI SANDEANNA
© 1970 Kiki Sandanna



dēva (11th century A. D. ?), and refers to the grant of a village to the temple. The inscriptions now found in the Agastīśvaram temple do not read continuously, as the stones on which they are incised were rearranged carelessly in the course of its renovation.

The next six inscriptions were copied from the Kalkulam Taluk. Of these, No. 5 is dated in *Kollam* 435 (i. e. A. D. 1260) and relates to a gift of money for a perpetual lamp by Peggān Mallan to be burnt in the Cēra Cola Pāṇḍya Mahādēva temple at Ālur in Kalkulam taluk. The sixth one, dated in *Kollam* 1062 (i. e. A. D. 1887) refers to the *Asṭabandha* ceremony in the same temple. The seventh inscription is dated in *Kollam* 931 (i. e. A. D. 1756), and refers to a wayside charitable institution given by a private person. The eighth record was copied from the Mahādēva temple at Kaṭtimāṅkōdu. It is dated in *Kollam* 849, *Saka* 1775* (i. e. A. D. 1674) and states that Kaṇakku Udayan Īcārāṇi, belonging to the *Daivaputra* caste, gave some lands for *Uccapūja* in the same temple. The ninth record is in *Vatteluttu* script, and registers the gift of a pillar by one Ādiccan Nārāyanan. The tenth inscription was copied from the four sides of a pillar set up in front of the Alisadi Vināyagar temple at Šekkarakulai, Ālur in Kalkulam Taluk. The temple belongs to the *Hari* community and the record in it is dated in *Kollam* 990 (i. e. A. D. 1815) and refers to a *Dharmadāna* deed for *Uccapūja* and offerings by īcāṇi Piccan and Āpañci Māya Lakṣmī.

The next record was obtained from the Ādimūla Vināyaka temple at Oluκupāśseri, and is dated in *Kollam* 682 *Ani* 15 (i. e. A. D. 1507). It states that under the command of Müttā Tiruvadi of Chiravai, Nādalvarmar residing in Idainadu, lying between Parali and Tōvāla, and also both the mountains, were exempted from the taxes *padai panam*, *talai panam*, *pata varam*, *anai vari* etc. "Āñjanapuka'idam" (protector of the oppressed), a title borne by a Travancore king, is also seen in this inscription. It is worthy of note in this connection that there was a street at Quilon with that name and that the king who ruled in *Kollam* 701, also bore the same title.

The last of the inscriptions was copied from the western wall of the *Cempakarāman Maṇḍapa* in the Śuchindram temple, and is dated *Kollam* 722 *Adi* 14 (i. e. A. D. 1547). It registers a gift of land at Maṇakkudi and Tāmarakkulam for conducting the service of *Cempakarāman sandhi* in the same temple.

Ancient works of Art.

In the course of the explorations in the year, six images in stone were discovered at Tiruvitāṅkōdu, reported to have been

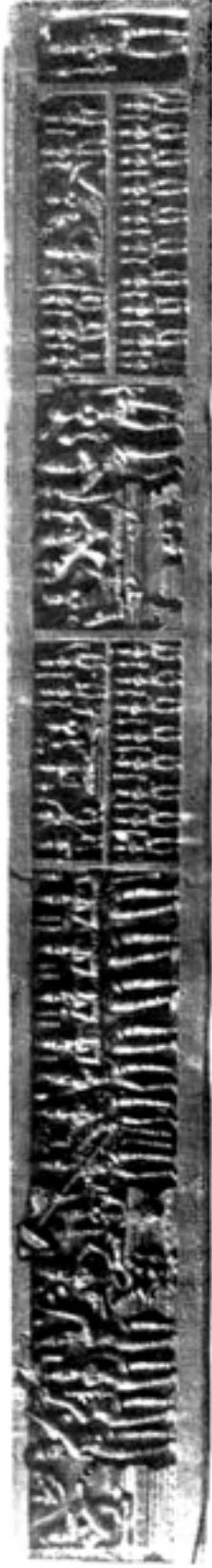
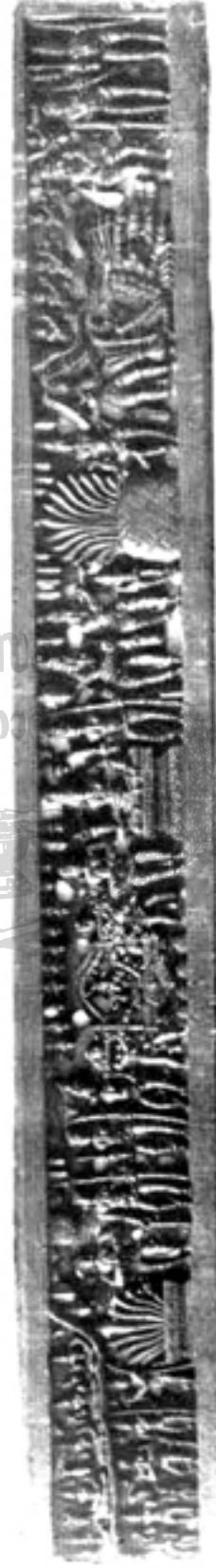
* The correct *Saka* date is 1596.

originally unearthed from the temple tank. Of these one is a figure of Viṣṇu measuring about 3 ft. in height and is damaged by the *makuta* and the face being broken from the body. The second is one of Subrahmīnya leaning on a peacock, and measures 2' 4" from head to foot. Its upper left hand is in *Varada mudra* (pose) and the lower right hand in *Suciḥasta*, while the other arms are broken. The third and fourth images were broken and without heads. The fifth one is of Gaṇeśa, and the sixth of a Nāga measuring 1' 1", with the image of Kṛṣṇa sheltered by its five hoods. These sculptures belong roughly to the fifteenth century A. D. They are conventional in shape; but their drapery is exquisitely wrought. The figures, though damaged, are graceful and noble in form.

In my report for 1104 M. E. reference was made to the existence of precious specimens of wood carving at the Rāmasvāmi temple, Padmanābhapuram. A detailed examination of this was undertaken in the year under report, and a considerable portion of my time was occupied in this work. Beautiful wood carving in 45 panels depicting the entire story of the Rāmayana, is found all round the four walls of the temple just above the "vilakkumādam" and below the ceiling, forming decorative ornamentalations of the eaves which come sloping down and hiding the carvings from the sight of the ordinary visitor. The impression one gets is that of a prodigious and vital panorama of Purānic figures chiselled with simple nobility and power and throbbing with delicate and eluding spiritual subtleties. There is a resilient splendour about the carved figures. Their heads are beautifully wrought, and their faces express a sweetness and serenity characteristic of humanity in the double sense of the humane and human, bearing the impress of an impetuous genius of workmanship. The following are the most important scenes represented in the panels:—

1. The Goddess Earth in the shape of a cow complaining to Śiva and all the Dēvas proceeding to Vaikuṇṭha.
2. Beginnings of Putrakāmēṣṭi yāga.
3. Birth of Rāma, Lakṣmaṇa, etc., and their first initiation in archery.
4. Tāṭakāvadha.
5. Māricanigraha and Ahalyāmokṣa.
6. Preparations for Sītāparipaya.
7. Return to Ayodhya.
8. Preparations for the Coronation.
9. Kaikēyi's complaint and obstruction.
10. Vanavāsayātra.





(1) MARICINIGRAILA; (2) SITA'S AGNIVAVESA; (3) SRI RAMA PATTABHISHEKA.

11. Death of Daśaratha.
 12. Bharata in search of Rāma.
 13. Pādukāpattābhiseṣka (damaged in four places).
 14. Virāṭavadha (3 places damaged).
 15. Śūrpapāka's Nāsikāchēda and Khara vadha.
 16. Complaint of Śūrpapāka to Rāvaṇa, and Mārīca coming to entice Sītā.
 17. Rāvaṇa carrying away Sītā, Jatāyuvadha etc.
 18. Sugrīvasakhya.
 19. Saptasāla and Bali nigraha.
 20. Sugrīva pāṭṭābhiseṣka.
 21. Sampāti vākyam.
 22. Hanumān crossing over to Lanka.
 23. The Sea.
 24. Crossing through Sura Sētu.
 25. Rāvana's Antahpura (antechamber).
 26. Aṅgulīyaka scene.
 27. Akṣakumārayuddha.
 28. Hanumad dūtyam and Hitopadēśa, Lankādahanā.
 29. Hanumān meets Rāma (damaged).
 30. Sētu bandhana (damaged).
 31. Darbha sāyan.
 32. Crossing over to Lanka and Angada's Dūtyam.
 33. Yuddhayātra of Rāvaṇa, (damaged).
 34. Yuddha }
35. " } (Damaged).
36. " } Kumbhakarṇanidra.
 37. Kumbhakarṇa and Rāvaṇa (damaged).
 38. Kumbhakarṇa Yuddha (damaged).
 39. Kumbhakarṇa vadha and Indrajit's yāga (slightly damaged).
 40. Rāma-Rāvaṇa yuddha.
 41. Rāvaṇa's burial and Sītā's Agni pravēṣa.
 42. Return to Ayodhya and Pāṭṭābhiseṣka.
 43. Anantaśayana.

The length of each panel is about 6' 10", and its breadth 10". A few of them are 7' 10" in length. Unfortunately the figures have been varnished, and have therefore suffered in their elegance. Taking them as a whole, the carvings display great artistic skill. Each one of them has the expression of an inner informing voice, thus showing the masterly triumph of effort by the artists to capture the spirit of the great story which the carvings illustrate. As

works of art they are illustrative of the excellence of an ancient artistic tradition in Travancore. On seeing the panels one feels that there is a specially pleasing grace in the representation of womanly beauty in the figures, and also a certain amount of delicate manner and elegant smoothness combined with elevated and dignified composition. Many of the figures suggest an inexhaustible fertility of imagination and an acute feeling for form on the part of the artists-unknown craftsmen of versatile genius. The objects carved by them are charmingly simple; but they give utterance to a mysterious life of the soul, and probe the depths of our individual consciousness by their delicate characterization and life-like suggestiveness of composition combined with excellent decorative taste. These precious relics belong to *Kollam* 919 (i. e. A. D. 1744) in the reign of Rāja Mārtāṅḍa Varma, the maker of Modern Travancore.

Two other notable discoveries of the year in the field of ancient art relate to mural paintings, one on the walls of the Tiruvāmbādi shrine in the Śrī Padmanābhasvāmi temple, Trivandrum, and the other in the Palace at Kṛṣṇapuram, the capital of an ancient principality in Central Travancore. The relics of mural paintings noticed in the former are considered to belong to the reign of the Travancore King Āditya Varma Sarvāṅganātha (14th century A. D.) who was a great patron of art and letters. The Sanskrit inscription engraved in the shrine records that King Sarvāṅganātha constructed at the town of Syānandūra (Trivandrum) the shrine of Kṛṣṇa, the *gośāla*, a *mandapa* and a *dīpikāgrha* in the śaka year 1296 corresponding to A. D. 1374—1375. These newly discovered relics comprise mostly figures of women, in different kinds of drapery, and wearing many varieties of jewellery. Their coiffeures are particularly graceful. One panel is particularly striking in its composition and charm of colour. It depicts a music-party of women playing on the *Svarajit*, the *Gotṭu vādyam*, the *mukha Vīna*, the *Vīna*, the *Nāgasvaram*, etc. The figures are distributed in the given space with perfect balance, arrangement and grouping. One noteworthy feature about the scene is the absence of obtrusive sensation: there is a just proportion of well tempered harmony in which there is no thrilling note suggesting the possibility of discord.

The last of the mural paintings brought to light by the Department was in the Kṛṣṇapuram Palace, depicting the *Purānic* story of *Gajēndramōkṣa*. In execution, posture and composition, this is one of unsurpassed excellence and is a priceless piece of artistic work. There is about it, in addition, a sweet strange mystery of what beyond may lie and yet remain unseen. This mural is the largest in the State so far discovered, and covers a space of nearly

To face page 6.

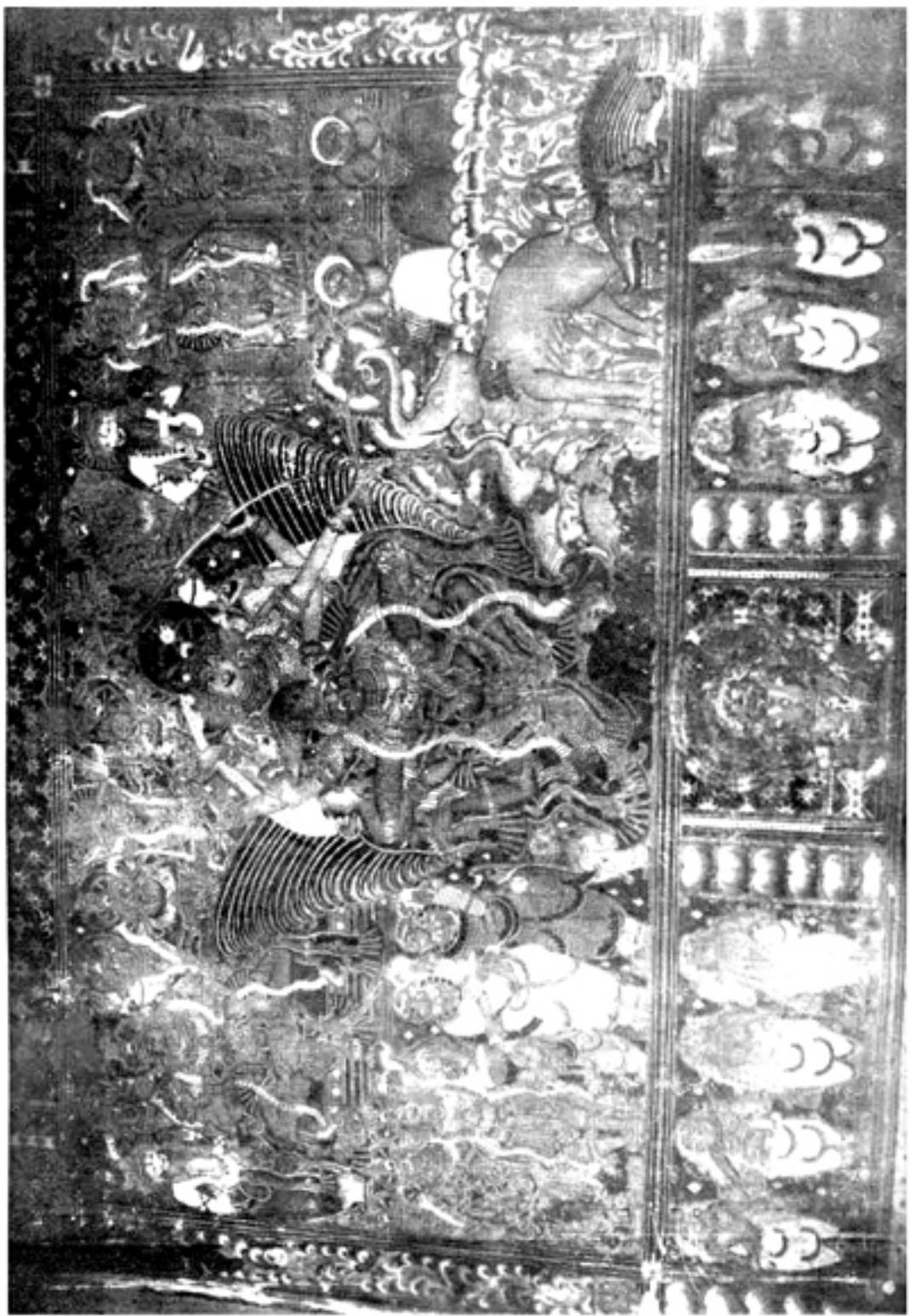
Plate 4.



**RELICS OF MURAL PAINTING AT TIRUVAMPADI SHRINE,
TRIVANDRUM.**







154 sq. feet (14' horizontal, 11' vertical). Judging from its technique, the picture is presumed to belong to the early part of the 18th century A. D. and is probably the latest example of fresco painting done on a large scale, bringing humanity to art after a period of stiffness. One can see a wonderfully high quality of craftsmanship in the picture, illuminated with lovely colours, and also a magnificent and splendid composition. There are also a melody of line, and harmony of colour in it, coupled with a delicacy of form and design. One notices with surpassing effect a vigorous drawing of animal life in it conveying an expression of pathetic tenderness.

Excavation.

An important aspect of archaeological work which was undertaken in the year relates to excavation. The existence of some interesting megalithic monuments of the neolithic age was brought to my notice by Mr. A. Fullbrook Leggatt in his estate at Tengakkal, nine miles from Vandiperiyar on the High Range. Advantage was taken of his kind help and co-operation in the survey of these monuments and in excavating two of their sites. On examination it was found that they were cairns containing underground stonewalls made of granite slabs, or pre-historic burial chambers. Prehistoric burial graves such as stone circles, cairns, cromlechs, barrows, dolmens and cistvaens are found in abundance on the High Range in Travancore. The erection of monuments for the memory of the dead forms one of the noteworthy elements of neolithic culture. (1) "The idea of the neolithic man was that the spirit of the dead should be given a location as in life, that the chamber of the dead should be a copy of the chamber of the living. The grave was to be the prototype of the home. The practice of constructing sepulchres for the dead came therefore into existence. The neolithic tombs or tumuli have been found beneath specially constructed cairns or earth mounds in various places. The earth slabs are sometimes long in shape in the earlier, and circular in the later periods. Sometimes, we find either in these barrows (literally hillocks) or quite separately from them single stones or menhirs (literally lofty stones) in commemoration of the dead. Sometimes we find a number of stones, generally three to four with one superimposed over the other to form a chamber for the dead, in which the tumuli are located. These are called dolmens, from celtic—dol meaning table and men-stone. Sometimes, we find huge circles of stones—cromlechs (literally stone circles) as they are called, enclosing dolmens and barrows, or standing by themselves. These stone monuments, menhirs, dolmens, cistvaens and cromlechs, were constructed on

1. Page 111. Pre-Mussalman India. V. Rangarharyar.

account of the primitive belief that unless the departed spirit had a home and other things as in life, it would hover restless and trouble some around its old abode, doing harm thereby to the living."

In my excavation of the sites, I experienced in the first place considerable difficulty in getting the necessary clue to the sepulchral chambers. Secondly, the coolies had certain superstitious beliefs regarding grave-digging, and they could not be persuaded to undertake the work. Thirdly, they were inexperienced in archaeological excavation. Notwithstanding these obstacles, I was able to re-exhume three cists as a result of a laborious process of excavation. In cist No. 1, the measurements of the cap stone were on the average 9' 6" length, 6' 10" breadth, 1' thickness, and the area excavated was 10' length, 8' breadth and 4½' depth. Two burial urns were unearthed, one of which was 5' 13" in circumference at the mouth, 7' 1" in the middle, and 2' 10" in height. The smaller urn had a circumference of 3' 8" at the mouth, 5' 6" in the middle, and was 2' 6" in height. They were found side by side, with an intervening space of 1' 4". The thickness of the big urn is 11/16", while that of the small one ½". The bigger urn has all round it a ring chain with parallel symmetrical ends.

In the second cist, the cap stone measured 8' 10" in length, 6' in breadth and 10" in thickness. It was roughly tortoise shaped, and the area excavated was 10' in length, 10' in width and 3½' in depth. Three small urns were discovered, but they were broken. Their top lids measured 1' 7" square and 2" thickness. The height of these urns varied from 20 to 30 inches.

In the third cist, the cap stone measured 8' in length, 3½' in breadth and 3' 6" in thickness, and the area excavated was 8' length, 8' width and 3' depth. In this nothing except the chamber vaults was discovered.

The stone circle which enclosed these three cists, was 85' in circumference; and before excavation the dense vegetation of the place had to be cleared, and then the huge granite stone pieces removed. Roughly, an area of about 14 feet square had to be dug and the earth removed.

A more interesting pre-historic relic which was come across relates to two other cists in Mr. Leggatt's estate. In plan they are rectangular in shape, with four stone sides and a heavy cap stone. The measurements of cist No. 1 are 5' 4" length, 3' breadth and 4' 10" depth. The width at the bottom of the chamber is 3' 9" and length 6' 2". Cist No. 2 is double chambered, the length of the middle separating stone being 4' 10". The length of the end stone is 4' 6". The length of the side stones is 4' and that of the back stone 4' 10". The length of the front stone is 8' 9". The thickness of the slabs is 6" and the depth of the chamber is 5'. The

width of the first chamber at the top is 2' 7" and that of the second 2' 10", while their bottom width is 4' respectively. One noteworthy feature of the chambers is the presence of a circular hole about 1' 2" in diameter on one of the side slabs, probably intended as a passage for the soul to return to earth after a long cycle of years. The presence of the circular hole on the solid side slab seems to show that the soul was expected to return at length to the tomb and probably to reenter its former body. Fergusson says that "these two, the holed stone and the cinerised cist, are perhaps the most direct evidence of similarity between the east and the west. But the whole system affords innumerable points of contact, not sufficiently distinct perhaps to quote as evidence individually, but collectively making up such a case that it seems very difficult to refuse to believe that both styles were the product of one kindred race of men, who, at the time they erected them, must have been more or less directly in communication with one another."

Trial diggings on another site at Vellimalai near Eraniel, about 40 miles from Trivandrum, brought to light the existence of 20 sepulchral urns. Two of them were unearthed, from one of which two iron axes were discovered. Their measurements are: Axe No. 1:— length 8'8", breadth at the broader end 3.4", breadth at the shorter end 2' 7" and thickness 0'7". Axe No. 2:— length 5.5", breadth at the broader end 2.3", breadth at the shorter end 1.8" and thickness 0.3".

The pottery of these burial urns and of those discovered at Tengakkal Estate, Vandiperiyar, are not painted and have very little decoration. The larger urns have a chain-pattern or bead-pattern drawing on the exterior, close to the mouth. The smaller pots found inside are of the thin slip variety. Two of the smaller pots inside were wide mouthed, with deep narrow bodies, and round bases. The relics unearthed from Veltimalai may be ascribed to the early iron age, and those exhumed from Vandiperiyar to the neolithic period. Being half-baked earthenware urns, they had become fragile on account of being buried in damp earth and had all got so broken or cracked that they could not be removed to the Museum.

"The commonest kind of ancient sepulchre found in Southern India and the Deccan is the tumulus, the prototype of the Buddhist stupa or tombs. These tumuli are circular mounds of earth surrounded by a ring of big boulders firmly planted in the ground to keep the tumulus in position and to mark the sacred spot. Occasionally there is an outer circle of stones around the cairn enclosing the processional path and sacred precinct. The tumuli are unchambered. The former contain a large or small rectangular

chamber built of rough huge slabs of granite, arranged like the sides and ends of a box. A single slab forms the lid or roof. Sometimes the front slab of the tomb is a round bolt cut through the centre of the slab, or instead, the front is provided with a small stone-lined passage leading into the tomb, the entrance being closed with a stone slab securely fixed in the ground. The smaller chambers appear to be the graves of single persons, while the large chambers with openings in front represent family vaults, and as members of the family died, their cremated remains were placed in urns which were passed through the openings which were promptly closed again. The unchambered tumuli have only a floor of stone slabs below the ground, or no floor at all. On these the remains of the dead, together with the usual offerings, were deposited and covered with earth. Then as a rule, two or three big heavy blocks of stone were placed on the top of the remains, presumably to prevent the spirits of the dead from returning to earth and causing trouble to the living." (1)

Conservation.

An aspect of archaeological work which had not received due attention till recently is the conservation of ancient monuments. As a result of correspondence on the subject, Government were pleased to pass Regulation 1 of 1912 for the preservation of ancient monuments and of objects of archaeological, historical and artistic interest. The necessary rules for working the regulation have since been published. The usual maintenance of historical monuments, such as the ancients forts at Pallippuram, Kottappuram, Padmanabhapuram, Udayagiri and Vattagöṭṭa, and also the tombs of DeLannoy, of General Cullen, etc., was looked after by P. W. D. in consultation with me. Attention was concentrated in the year on the conservation of the ancient Palace at Padmanabhapuram, where a museum of antiquities is proposed to be started to house relics of archaeological, historical and artistic importance. A considerable impetus is proposed to be given to conservation as a part of archaeological work in the State in future, and steps are being taken to declare protected under the Ancient Monuments Preservation Regulation the old temples, palaces and other relics having a historical, archaeological or artistic importance, in the hope that, after their protection they will be treated under the regulation with due regard to their proper maintenance.

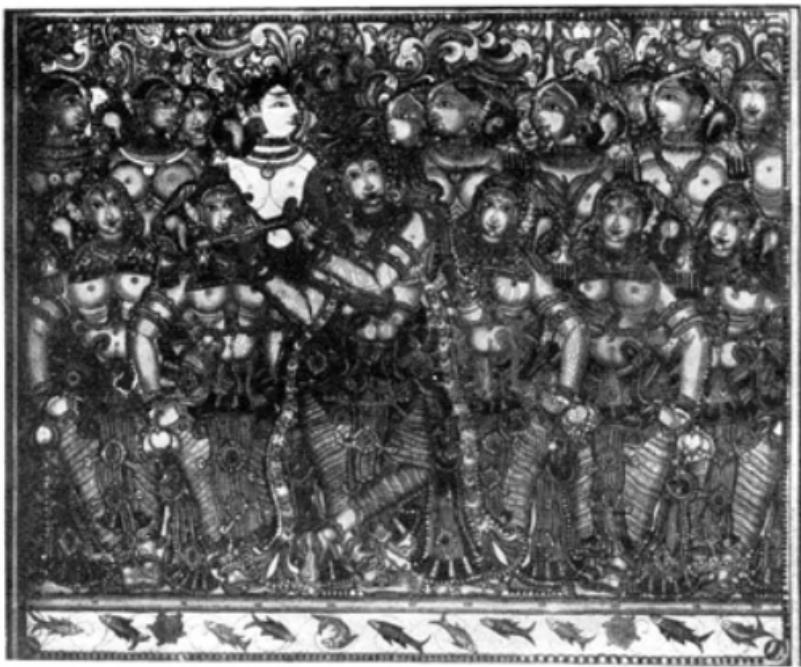
At the Palace at Padmanabhapuram over forty-five items of work necessary for its proper conservation were carried out in the year. Of these, the room containing the mural paintings received the greatest attention, where the necessary repairs to the ceiling

(1) Page 12. The Story of the Stupa. A. H. Longhurst.



To face page 11.

Plate 6.



KRISHNA AND GOPIS.

and to the floor were carefully attended to without any obliteration of their ancient charm. Secondly, the *Navarātri Maṇḍapa* and the shrine in front of it were repaired and all the chunam from the sculptured pillars was removed. Thirdly, the mica panes of the windows of the palace were replaced by fresh ones. Similarly lacquered railings on the walls were restored. All the wood-work in the palace showing signs of decay was attended to. Lastly, the railings of the balcony under the clock tower, which had fallen away, were properly repaired and their gable supports strengthened. A police watch has also been arranged for the palace; and two fresh panels of mural paintings were copied in their original size and colour under my supervision. One of them relates to Kṛṣṇa and the Gopis (4 ft. 2" x 3 ft. 8") and the other to the marriage of Śiva and Pārvati (4 ft. 1" x 3 ft. 2"). In the first Kṛṣṇa is represented as playing on his flute at Brindāvan, divine and melodious tunes when all the Gopis flocked round him, leaving their homes in great numbers to hear the divine melodies of the flute, as to them, "heard melodies are sweet, but those unheard are sweeter." The Gopis are seen motionless, forgetting all the woes of worldly life, enjoying the heavenly music. The figure of Kṛṣṇa is depicted as *Nilamegha Śyāmala*, blue as the rainy clouds, with a smiling face, wrapped in his musical melodies. There is a *Kirīṭa* on the head, ornamented with peacock feathers over the tied hair-knot. There are also *Hāra*, *Angadha*, *Kataka*, *Āngulīyaka*, *Udarabandha*, *Nūpura* and other ornaments on the figure, and the *Yajnopavita* goes down over the left shoulder. Kṛṣṇa is represented with red garments, with a *Vanamāla* stretching from the neck down to the feet. The artist has indicated three bends (*Tribhanga*) in the body of Kṛṣṇa, whose right leg rests on the floor, while the left is seen going across in front of the right one. The Gopis are all represented with smiling lips, moved by the rapture of Kṛṣṇa's music and with an intense devotion combined with love and worship. Some of them are painted in red and others in blue, white and green. All of them hold *Lilāpadmas* in their hands, and their hair is seen tied at the back and pinned with golden flowers set in with rubies and hanging *Gurchas* on the hair-knot. There is an abundance of floral design in the picture, and also a depiction of *Makaras* or fish whose movements are carefully indicated.

There are in this picture a restrained force and dignity, a clearness of drawing, a wealth of detail, and above all a deep and unsurpassed richness of colours, delicacy and sweetness.

The next panel depicts of the marriage of Śiva and Pārvati. There are six main figures (three males and three females) in this picture, Śiva, Brahma and Viṣṇu, and Pārvati, Śrīdēvī and Bhūdēvī.

Two other male and female figures are seen at the back of the gods and goddesses, but only their heads are visible. Śiva and Pārvati are painted in coral-red colours, and both are in bridal attire. There is a coyness of expression emanating from the lovely and smiling face of Pārvati. She holds a *Varanamāla* and wears a *Karanda Makuta* with *Prabhāvali* or *Siraschakra*. Her two ears have *Ratnakundala*. Pearls and rubies in different patterns adorn her neck. Various ornaments such as *Udarabandha*, *Kucabandha*, *Keyūra*, *Kankana*, *Valaya*, *Inguliyaka*, *Nāpura* etc., are on her body. She is portrayed in *Tribhanga* pose, her right-leg resting on the floor while the left is raised somewhat. She wears a blue ornamental silk with hanging *Gucchas*. Two lady attendants, Śrīdēvi and Bhūdēvi, stand on her left side, the former painted in blue and holding in her right a golden plate or cup with fruits. Bhūdēvi is depicted in coral-red, and in her left hand is a *Cāmara*. Both figures are adorned with different kinds of jewellery. The picture of Śiva gives a heightened sense of the value of colour and form though it is stereotyped in pictorial convention. He has four arms, the back right holding a *parasu* and the front in *Varadamudra*. The back left arm holds a *mṛga* or deer, while the front one is hanging down to the knee. On the figure of Śiva is seen a *Jatāmakuta* with *Ganga* and crescent moon. The right ear is adorned with *Simha kundala* while the left one has a *Patrakundala*. Garlands of *Kapālas*, rubies and pearls, armlets, *Udarabandhas*, anklets, bracelets, finger and toe rings are also well depicted in the figure. The mark of *Kalakūta* is shown in blue on Śivas's neck. Similarly *Yajñopavīta* with *Channavīra* is also seen on the shoulder. In his attire Śiva has an ornamental white-grey garment. On the right side of Śiva, Brahma with three faces and four arms, and Viṣṇu with four arms are also painted. Both Brahma and Viṣṇu are seen with folded hands in *Anjali* pose. The form of Śiva in this posture is that of *Kalyāṇamurti*.

The colour of both these murals is lively and charming. The figures of the women are strikingly dignified in posture and charming in look. The simple energetic style of figure drawing which stands out in bold colours generally against a red background seems to be the element which produces the imposing result of the murals. Added to this there is a clear architectonic arrangement, rich and tasteful and lending a distinctness and rhythmic effect to the whole scene. The panels are splendid with colour, and their linear composition is full of details of extreme interest. The figures are drawn in simple outline and with antique dignity. A vibrant life of form, disintegrating expanses of colour, a pictorial cohesion and a sparklingly dazzling atmosphere of majestic simpli-

To face page 12.

Plate 7.



PARVATI PARINAYA.



city are seen in the two panels vigorously executed with harmony of tone and masterly skill. The figures have all beautiful heads and they are in their irreproachable correctness not only rich but also serene. An air of deep spirituality, hallowed tranquility and peaceful calm makes the figures and scenes of the two paintings specially attractive, portraying, as they do, the typical expression of the essentially Hindu temper. Above all, the repose of the attitudes and the grouping of the various figures give a great solemnity to each scene. One gets on the whole, the impression of a gorgeous achievement of a series of sublimated still lives or statuesque sibylline figures. The faces of all these however have an expression of grave and dignified composure: and every figure stands out against a background set in some architectural design. The scale of colours is made richer and more manifold by the introduction of outline drawings, form, and drapery being strongly defined and filled in with colours whose distribution is directed by a general law of harmony and composition, resulting in a crystallic state of stiff formality.

Publications.

The index to volume 7, Parts 1 and 2, of the Travancore Archaeological Series was prepared in the year and sent for printing to the Government Press. A note on Travancore temples was also got ready under directions of the Dewan for Mr. Mahadeva Desai. It was accepted by the Railway Publicity Officer with the Government of India, and has been published in the Indian State Railways Magazine. An invitation having been received on behalf of the India Society from Sir John Cumming to contribute an article on Travancore Archaeology to the proposed publication of the Society "Revealing India's Past," the same was accepted, and the article prepared and sent. Lastly, a short "visitor's guide" to the Government museum was printed and copies of the same are available for sale.

The Museum and Sri Chitralayam.

These two institutions continued to be under my charge throughout the year, and not an inconsiderable part of my time was taken up with their administration and in the exhibition and display of their contents. The reports of these institutions are published separately.

The following is a statement of Receipts and Expenditure of the Department in the year:—

Receipts.

| | Rs. | Ch. | Cash. |
|---------------------------------------|------------|-----------|----------|
| Sale of unserviceable articles | 1 | 0 | 8 |
| Sale of Photos | 13 | 20 | 12 |
| Sale of Elements of Hindu Iconography | 165 | 0 | 0 |
| Other Archaeological Publications | 12 | 24 | 0 |
| Total | <u>192</u> | <u>17</u> | <u>4</u> |

Expenditure.

| | | | |
|--|--------------|-----------|----------|
| Salary of the Gazetted Officer including allowance | 3,286 | 13 | 15 |
| Establishment pay | 2,617 | 5 | 6 |
| Travelling Expenses | 797 | 6 | 14 |
| Contingencies | 1,359 | 13 | 6 |
| Total | <u>8,090</u> | <u>11</u> | <u>9</u> |

I have the honour to be,

Sir,

Your most obedient servant,

R. VASUDEVA PODUVAL,

Director of Archaeology.

APPENDIX A.

LITERIC INSCRIPTIONS COPIED IN 1112 M. E.

| Place of inscription. | Dynasty. | King. | Date. | Language, & Script. | Remarks. |
|--|--------------|-----------|--------|---|----------|
| 1 On the west base [of the central] shrine of Agastya-linga shrine, Agastivaram. | Srivallabha. | 2nd year. | Tamil. | Begins with “ <i>ஸ்ரீவாலப்பா ஸ்ரீகிருஷ்ண</i> ” and refers to Munisutruvamangalam. | |
| 2 Do. | Do. | 4th year. | Do. | States that while the king was seated in Alakiyyāpāṇḍyanraju Pallikettīl in Tiruppavam, provision was made for feeding 50 persons returning after bath in <i>Kanyakūtha</i> . | |
| 3 On the north base [of the central] shrine of the same. | Do. | Do. | Do. | Fragmentary. Mentions Sivindiravādi a person who contributed something to the temple on the day of <i>Tiruvonam</i> in the month of <i>Adi</i> . | |
| 4 On the south base [of the central] shrine of the same. | Do. | 2 plus 1. | Do. | Refers to the grant of a village. | |

LITURGIC INSCRIPTIONS COPIED IN 1112 M. E.

16

| Place of inscription. | Dynasty. | King. | Date. | Language, & Script. | Remarks. |
|--|---|--------|-------|---------------------|--|
| 5 On the south base of the central shrine of the Céra Cōla Pāṇḍya Mahādeva temple, Alur, Kalkulam Taluk. | Kō. 435 A. D. 1260. | Tamil. | | | Gift of money for a perpetual lamp by a person named Nagarattu Perran Mallan. |
| 6 On a stone built into the floor of the Maṇimandapa of the same temple. | Kō. 1062. A. D. 1887 | Do. | | | Records the Aṣṭabandhanam of Mahādevar and the Prāpapratīṣṭā of Sabhāpati, Śivakāmi Amman and Karikkal Ammai by the trustee Nakaran Tāpumalayaperumāl. |
| 7 On a stone standing on the roadside at Vīranśāyapāśeri, Kalkulam Taluk. | Kō. (?) 31? A. D. 1756 | Do. | | | Records that a private individual made a gift of land for a wayside charitable institution. Damaged. |
| 8 On the four faces of a pillar set up in front of the Mahādeva temple, Kattimānkōdu, Kalkulam Taluk. | S. 1775 (?) Kō. 849 A. D. 1674 Saturday. | Do. | | | Gift of land for the Uccā pūja and offerings by Kapakkku Udayan Iccaran belonging to Daivaputra caste in Kattimānkodu. |

9 On a pillar in the
Mandapa of the
same temple.

10 On the four sides
of a pillar set up
in front of the Al-
sadi Vinayakar

Temple belonging
to Ilava communi-
ty at Sekkaravilai,
Älar, Kalkulam
Taluk.

11 Ädimälavänäyaka
temple, Olukinas-
seri.

12 On the western wall
of Cempakaraman
Mandapa of Sth-
äpanathasvami
temple, Suchin-
drum.

No. 47 (T)

Vatteluttu.

Refers to the contribution of a pillar by
Adiccan Narayana.

Ko. 990
A. D. 1815

Tamil.
Gift of land for Uccapuja and offer-
ings by Icaran Piccan and Apainci
Mäya Lacemi.

States that under the command of the
Muttatiruvadi of Jayatungansudu and
of Ciraviv, the Nadalvarmar were
exempted from certain taxes.

Do.

Ko. 722
Adi 14.

Registers a gift of land for conducting
the service of Cempakaraman sandhi
in the same temple.

A P P E N D I X B.

Places visited by the Director :

Kadiyapattapam
 Chēramangalam
 Padmanābhapuram
 Mukundara
 Tiruvitānkōdu
 Madras
 SuchIndrum
 Pulluvila
 Vellimala
 Palliport
 Koṭṭappuram
 Vaṭṭakkot̄ta
 Tengakkal
 Aramboly
 Kaṇiyākulam
 Koṭṭavat̄tam
 Kṛṣṇapuram
 Colapuram
 Cape Comorin
 Cencot̄ta
 Sāmbūrvadakara

Places visited by the Pandit Assistant :

Kadiyapattapam
 Talakkulam
 Neyyāttinkara
 Mukundara
 Tiruvitankōdu
 Padmanābhapuram
 Cape Comorin
 Vellimala
 Nagercoil
 Putteri
 Kāṭṭuputtūr
 Alakiyapāṇḍyapuram
 Kurattiyara
 Alūr
 Viranārāyaṇaśeri
 Toṭṭiyodu
 Tiruvat̄tar
 Maṇalikkara
 Valia Udayadiccapuram
 Rājakkamaṅgalam
 Olukeanaśeri
 Tirunaynārkuricci

APPENDIX C.

List of books added to the Library in the year 1112 M. E.

1. The Briton in India.
2. A. B. C. of English Usage.
3. Dharma and Society.
4. Economic conditions in South India Vol. I.
5. Do. Do. Vol. II.
6. Human anatomy.
7. The Human Form and its use in Art.
8. Before the Dawn of History.
9. The Art of the Pala Empire of Bengal.
10. Tatvabindu with Tatvavibhāvana.
11. A search in secret India.
12. A search in secret Egypt.
13. Aiñkuruñāru with Commentary. (Tamil)
14. Saṅgīta oli-nūl (Tamil)
15. Pattuppāṭṭu with Commentary. (Tamil)
16. Akanānūru with Commentary. (Tamil)
17. The secret Path.
18. Sanskrit Bhāṣā Sahitya Charitam. (Malayalam)
19. Astādaśasmṛti. (Sanskrit)
20. Gaekwad's oriental series Vol. LXVIII.
21. The Art of Today.
22. Painting: An aid to the fuller appreciation of fine arts.
23. Hindu Civilization.
24. Tāṇḍava Lakṣaṇam.
25. A Hermit in the Himalayas.
26. Knowledge is power.
27. The Handy English Sanskrit Dictionary.
28. Bulletin of the Madras Government Museum-Outline of temple architecture.
29. Svara Siddhānta Chandrika.
30. Bulletin of the Rama Varma Research Institute Vol. IV.
31. Master pieces of Figure painting.
32. An outline of Modern Knowledge.
33. Dance as an Art form.
34. Ancient Civilisations.
35. Ganeśa (A monograph on the elephant-faced God).
36. History of Kerala, Vol. III.
37. The Cōlas.

38. Proceedings and Transactions of the Third Oriental Conference, Madras 1924.
39. The Museums of India.
40. The story of Indian Civilization.
41. Bālaraṁabharata No. VII, Travancore Sanskrit Series.
42. Viveka Mārtāṇḍa No. VIII, Travancore Sanskrit Series.
43. Śaunakiya No. IX. Travancore Sanskrit Series.
44. Vaikanasāgama No. X. Do.
45. A Survey of painting in the Deccan.
46. The wandering spirit—A study of human migration.
47. Art of the Far East.
48. The modern movement in painting,
49. Chughtai's Paintings.
50. Gaekwad's Archaeological Series No. I -- Indian Pictorial Art.
51. Vijayanagara centenary commemoration Volume (1936).
52. Kuppuswami Sastri commemoration Volume.
53. Repair of Ancient Buildings.
54. Architecture.
55. A hand book of Gwalior.
56. How to observe in Archaeology.
57. Digging up the past.
58. The Travancore Administration Report for 1111 M. E. (1935—36).
59. Cēra kings of the Sangam Period.
60. The coinage and meterology of the Sultans of Delhi.
61. The Cultural Heritage of India Vol. I.
62. Do. Do. Vol. II.
63. Do. Do. Vol. III.
64. Art and Meditation.
65. Medieval Indian sculpture in the British Museum.
66. Chamber's Twentieth Century Dictionary.
67. Parikathai (Tamil).
68. Creative India.
69. The Legacy of India.

LIST OF EXCHANGE.

1. Annual Report of the Archaeological Survey of Mysore.
2. Annual Report of the Archaeological Department, Cochin State.
3. Bulletin of the Bhandarkar Research Institute, Poona
4. Annual Report of the Archaeological Survey of Ceylon.
5. Journal of the Behar and Orissa Research Society.
6. Indian Historical Quarterly.
7. Dwaja.
8. Le-Monde Orientale.
9. Bibliography of Indian Archaeology, Kern Institute, Leyden.
10. Publications of the Varendra Research Society.
11. Bulletin of the Dacca University.
12. Journal of the Mythic Society, Bangalore.
13. Publications of the Madras University.
14. Do. of the Annamalai University.
15. Bulletin of the Madras Government Museum.
16. Report of the Watson Museum of Antiquities, Rajkot.
17. Bulletin of the Fine Arts Museum Boston.
18. Annual Report of South Indian Epigraphy, Madras.
19. Journal of the Andhra Research Society.
20. Annual Report of the Pudukotta Museum.
21. Journal of the Calcutta Oriental Society.

JOURNALS SUBSCRIBED FOR.

1. Indian Art and letters.
 2. Architectural Review.
 3. Journal of the India Society of Oriental Art.
 4. Indian Culture.
 5. Journal of the Greater India Society.
-

A P P E N D I X D.

LIST OF PHOTOS TAKEN DURING THE YEAR 1112 M. E.

| No. | Particulars | Size of plate. |
|-----|--|----------------|
| 1 | Mural painting of the Dance of Nataraja at Padmanabhapuram | Full |
| 2 | Ardhanarishvara (Mural) Padamanabhapuram palace. | Do. |
| 3 | Harihara (Mural) | Do. |
| 4 | Music party (Mural) | Do. |
| 5 | Punacal Valiya Yajaman (stone) | Half |
| 6 | Iravikutti Pillai (stone) in the field at Kaniyakulam | Do. |
| 7 | View of the Upper Maliga of the Padmanabhapuram Palace. | Full |
| 8 | Distant view of the same Maliga | Do. |
| 9 | | |
| 10 | | |
| 11 | Paintings—Photos recopied from full size to half | Half |
| 12 | | |
| 13 | | |
| 14 | Stone image of Agastya, Trivandrum Museum (left to right) | Quarter |
| 15 | Do. Do. (right to left) | Quarter |
| 16 | Do. Do. (Profile) | Do. |
| 17 | General view of the Museum, Trivandrum | Full |
| 18 | Inside view of the same Museum | Do. |
| 19 | Central Hall of the same | Do. |
| 20 | General view of Sri Chitralayam | Do. |
| 21 | Ravi Varma Picture Room | Do. |
| 22 | Distant view of the Museum. | Do. |

